SLIMER AND THE REAL GHOSTBUSTERS

"Attack of the B-Movie Monsters"

(#140-605)

(SCRIPT)

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ACT ONE

FADE IN:

EXT. YAMANI STUDIOS, TOKYO, JAPAN - DAY

ON a SIGN (printed in both English and kanji) that reads YAMANI STUDIOS, mounted above the front gate of the lot (sort of like the Paramount gates.) In the b.g., FOUR STUDIO TECHS (wearing blue coveralls) trundle a camera, some lights and a wheeled rack of costumes THROUGH SHOT. PUSH IN and...

DISSOLVE TO:

EXT. - A WESTERN SET - DAY

As the Techs turn the corner of a sound stage building and onto the set, complete with tumbleweeds, dusty street, few horses tied to hitching posts, and even signs in Japanese.

Another STUDIO TECH, wearing a yellow hardhat, drives a Forklift loaded with old film cans INTO SHOT. A large, portable radio strapped to the dashboard plays JAPANESE ROCK MUSIC. (ARTISTS NOTE: Earphones are not allowed by network.) *

SHIFT TO FOLLOW

the Forklift as it moves behind the phony Western facades and approaches open double doors of a warehouse. *

INT. WAREHOUSE - DAY

Forklift enters and makes its way through maze of stored sets, props, and costumes from old Japanese movies. Eerie, spooky as forklift passes limp Draculas, Mummies, Martians, Creatures from Black Lagoons, etc. Tech Driver turns up the volume on his radio. MUSIC BLARES now. *

ANGLE

The double-bay back door is closed. Next to it are some chemical drums. The Tech drives INTO SHOT and, with a GRINDING OF GEARS, lowers the pallet of film cans next to the drums. PUSH IN on drums to see the words: "WARNING! CAUSTIC CHEMICAL!" (in English and kanji) beneath the international skull-and-crossbones symbol for poison.

LOW ANGLE

As the pallet hits the ground, the top film can falls off and lands with a metallic CLANK at the base of a chemical drum. The can POPS open, partially unfurling the full reel of celluloid.

CLOSE ON TECH DRIVER

Unaware of the dropped reel, immersed in his music, he shifts levers and the forklift begins pivoting to leave. *

WIDER ANGLE

As the Tech turns the Forklift, he GRAZES the drum lightly and drives O.S. MUSIC FADES. PUSH IN ON drum to see a small leak in the side, liquid DRIPPING onto the fallen reel.

THE FILM

begins to react, HISSING as vapors rise. We see blurry glimpses of ethereal film images -- twisted, distorted movie monsters -- waxing and waning within the vapors. Strange globules of light are being released by the chemicals. A rivulet of glowing ectoplasm runs off, flows out beneath the closed back door. It seems to have an eerie life of its own, little pseudopod-fingers forming here and there out of the stream, wriggling briefly, then melting back into the whole. It all makes a weird, SLURPY-SQUISHY SOUND. * *

CUT TO:

EXT. WAREHOUSE - DAY - SLOW PAN

More sets lean up against a rear wall. FOLLOW glowing ectoplasmic stream as it flows from warehouse, past an abandoned trailer that has broken windows and a faded star on the door bearing the peeling name: R. Burr. The ectoplasmic stream seeks and finds a sewer grate.

CUT TO:

EXT. RIVER - TIGHT ON SEWER PIPE - DAY

The mouth of the pipe protrudes from the concrete river embankment. The glowing ectoplasm empties into the small, dirty river that flow past the Studio. Actually, it's more a canal. The water reacts, BUBBLING AND HISSING ominously. PUSH IN on greenish froth and...

DISSOLVE TO:

TIGHT ON PICTURE OF GREEN MONSTER

A horrible, shapeless, non-human mass of disgusting sinew and eyeballs. PULL BACK to reveal this is the cover of a "MONSTER MOVIES" magazine (the title in both Japanese and English.) Above the top of the magazine, we see the wide eyes of the reader. This is KENJI, a plump Japanese boy of 12, dressed in a school uniform and cap. PULLBACK STOPS when we're WIDE ENOUGH to see that Kenji is sitting under a tree, elbows propped on his knees. His bicycle leans against the tree. *

KENJI
(reads aloud, relishing it)
The slimy creature oozed across the room, blocking all means of...
(he turns the page eagerly)
...escape! Suddenly,...

At that instant, bicycle wheels WHIZ THROUGH SHOT in front of him and a hand snatches his hat.

KENJI
Hey!...

ANGLE ON THREE JAPANESE SCHOOLBOYS - MOVING *

Also in school uniforms, riding bicycles. The leader waves Kenji's hat in the air. Kenji runs INTO SHOT, chasing them. He still carries his magazine.

KENJI (CONT)
...Give me my hat!

BOY #1
You have to catch us first!

CLOSER ON THREE BOYS - MOVING

BOY #1
(to his buddies)
Oh, I forgot! Fat Kenji can't catch anything... except maybe a cold! *

THREE BOYS
(LAUGHTER)

ANGLE - A JAPANESE FOOTBRIDGE

Spanning the narrow river. The Three Boys ride over the bridge and away as the Leader tosses the hat over his *

shoulder. It lands on the bridge and Kenji runs up to a stop, glares after the cyclists.

KENJI
(out of breath, puffing)

THREE BOYS
(LAUGHTER fades into distance)

LOW ANGLE ON HAT

As Kenji bends down to pick it up, something in the river catches his eye.

KENJI (CONT)
Huh?

DOWNANGLE ON WATER

The BUBBLING ectoplasm flows down the river. It passes under the bridge.

ANGLE - KENJI

looks down at the water, then up and off.

KENJI'S POV

Of Yamani Studios atop a small hill. Below it, we see the sewer pipe spewing the glowing ectoplasm into the river.

ANGLE - KENJI

looks down at the water again, and the streak of ectoplasm.

PAN DOWN

The river to TOKYO BAY in the distance; ships are anchored on the glistening water as we...

WIPE TO:

EXT. TOKYO BAY - ON WATER - DAY

It begins to boil. The Scene shakes as NORI-RA, a writhing mass of ectoplasmically-charged seaweed the size of a house, rises out of bay, nearly capsizing a pair of fishing boats. He has huge, bulbous eyes and a maw full of shark-like teeth. He ROARS, a Godzilla-like HONK, and flails his seaweed fronds, pounding his massive chest.

NORI-RA
(HONKING ROAR)

With a HISS, he sinks back underwater, leaving a swirl of bubbles on the surface.

ANGLE ON COMMERCIAL PASSENGER HELICOPTER

As it flies low across the bay.

INT. COCKPIT - ANGLE ON TWO-PERSON CREW - MOVING

(One male, one female.) They're watching the Bay swing by when suddenly Nori-ra rises into view right in front of them. They react. Horrified.

EXT. DRAMATIC UPANGLE ON NORI-RA

Flailing his seaweed as the helicopter shoots upward, narrowly missing the swinging frond. DISTANT SIRENS begin to WAIL and will continue throughout.

NORI-RA
(HONKS)

DOWNANGLE ON NORI-RA

As he SQUISHES, through the water, toward the docks.

ANGLE ON DOCKWORKERS

They scatter as Nori-ra approaches in the B.G. PAN ACROSS fleeing Dockworkers to a nearby street between two warehouses. Kenji approaches on his bicycle.

DOCKWORKERS
(JAPANESE PANIC WALLA)

KENJI'S POV

In the gap between the buildings ahead, the fleeing Dockworkers stream past.

DOCKWORKERS (CONT)
(JAPANESE PANIC WALLA)

ON KENJI

He reacts as a shadow falls over him and turns to look up.

KENJI
(alarmed gasp!)

KENJI'S POV - UPANGLE

Nori-ra SLOSHES by right in front of him, blotting out the sun.

NORI-RA
(HONKS)

DOWNANGLE ON KENJI

He SKIDS his bike to a stop, looking up, his face a mixture of * awe and delight.

KENJI
(soft amazement)
Nori-ra!

WIPE TO:

EXT. TOKYO INTERNATIONAL AIRPORT - DAY

On terminal with identifying sign visible. The ROAR of jet traffic fills the air. Suddenly, IN IMMEDIATE FOREGROUND, the thick strut and nosewheel of a jet rolls INTO SHOT and brakes to a halt, the shock absorbers flexing under the weight. The SHRIEK of the jet turbines falls off as power shuts down.

WIDER SHOT

The plane, a Japanese Air Self-Defense Force cargo jet, sits on the tarmac, surrounded by DIGNITARIES. The Cargo Bay opens and the ramp starts lowering.

CLOSE ANGLE ON LOUDSPEAKER CLUSTER MOUNTED ON TERMINAL *

The speakers begin blaring an amplified, Sousa-styled * version of "GHOSTBUSTERS' THEME".

RESUME ON PLANE'S CARGO HATCH

As the GHOSTBUSTERS, suited up and wearing their packs, march down the ramp, halting at the bottom. The Dignitaries bow. The Ghostbusters bow back--not an easy trick with the packs on.

ON PETER

As he bows, we hear the POPPING of a chain of vertebrae. He grabs his back and...

PETER
(GROANS as he straightens
up, holding his back)

ON A LARGE GROUP OF FANS

waiting politely behind a police barricade, many clutching Ghostbusters pennants. Kenji pushes his way to the front of the crowd and waves frantically at the Guys.

FANS
(CHEERING WALLA: Banzai!, etc.)

KENJI
(yelling)
Ghostbusters! Ghostbusters!

NEW ANGLE

SLIMER floats down the ramp behind the Guys, provoking a new round of cheering from the O.S. Fans. REPORTERS rush forward. Strobe lights flash.

FANS
(CHEERING WALLA)

TWO SHOT - PETER AND RAY

They blink as a nearby strobe momentarily blinds them.

RAY
I never knew we were such celebrities in Japan.

EGON

moves into SHOT and points OFF.

EGON
We aren't. He is.

POV

All the cameras are pointed at Slimer who--now wearing sun glasses, an ascot, and beret--is happily mugging for them, alternately waving and clasping his hands overhead like a prizefighter.

ON GHOSTBUSTERS

PETER
They probably think he's a new kind of sushi.

WIDER

As CHIEF INSPECTOR OGATA, a thin, middle-aged man in a suit, bustles up and bows.

OGATA
Konnichi wa, Ghostbusters! Welcome to Tokyo! Chief Inspector Ogata, at your service. *

The Ghostbusters bow back.

EGON
Doomo arigatoo, Ogata-san!

Ogata grins, motions OFF.

OGATA
This way, doozo...

ON PETER AND EGON

PETER
Did he just call you a bozo?

EGON
No, Peter. Doozo--it means "please."

REAR ANGLE

As the Ghostbusters follow Ogata toward the terminal. Slimer trails after them, flying backwards, still mugging for the flashing cameras, blowing kisses with both hands.

SLIMER
(to crowd)
Thank you! You're too nice! * Whatta crowd!

NEW ANGLE

Kenji ducks under the police barricade and makes a dash after them.

KENJI
Ghostbusters! Wait! It's very important!

A uniformed COP steps INTO SHOT, grabs Kenji's jacket.

KENJI (CONT)
(as he's grabbed)
Ulp!
(desperate)
Ghostbusters! Wait!

SLIMER

waves as he and the Guys are led into a special terminal entrance. He hates to disappoint a fan. *

SLIMER
(waving)
Sorry, gotta run!
(to camera)
Oh, they all love me!

The entourage disappears into the terminal and the door shuts. It* bears signs in English and Japanese stating "NO ADMITTANCE."

REACTION - KENJI *

still in the grasp of the Cop, staring after the Ghostbusters, worried. *

CUT TO:

(OMIT) *

INT. AIR TERMINAL PEDESTRIAN CORRIDOR - DAY - MOVING *

(PRODUCTION NOTE: This is a VIP tunnel, so it is devoid of other passengers. Just a few posters on an otherwise blank wall.) We move with Slimer, the Guys and Inspector Ogata who ride in a golfcart-shuttle. A uniformed airport employee drives. The cart has a vertical pole on back, topped by a rotating BLUE EMERGENCY BEACON. *

OGATA
My staff is waiting to brief you on everything we know about the monster so far. *

(OMIT) *

CLOSER ANGLE - MOVING *

Ogata pulls some 8X10 photos to the Ghostbusters. *

OGATA
(from his inside breast pocket and passes them out)
In the meantime, here are some photos.

ON PETER AND WINSTON

Peter holds a blurry 8x10 photo of Nori-ra. He turns it, trying to figure out which way is up.

PETER
Whatever it is, it sure is ugly.

Winston takes the photo and rights it.

PETER
It's still ugly.

SLIMER

peers over Winston's shoulder, nods in vigorous agreement, then mimics Nori-ra's bulging eyes and seaweed.

SLIMER
Mucho Uuuglly!

(OMIT)

ON OGATA

OGATA
Our lab experts have determined the creature is composed entirely of seaweed.

ON EGON AND WINSTON

Looking at their photos.

WINSTON
Seaweed?

Egon reacts, pushes his glasses up.

EGON
Highly unusual.

RAY

examines one of the photos, pondering it.

RAY
I dunno, Egon. Something about it looks awfully familiar.

WIDER

PETER
Oh yeah? I don't know about you guys, but I'd remember fifty feet of walking seaweed. *

SLIMER
Meee, too!

A SHRILL BEEP-BEEP-BEEP-BEEP is heard and continues through following. *

OGATA *

quickly eyes his wrist communicator. It has a tiny video screen * bearing information in Japanese. A small red light FLASHES urgently in sync with the BEEPING. Ogata quickly shuts it off.

OGATA *
Ai!!...

WIDER ANGLE - MOVING *

OGATA
(to driver) *
Isoge! Hurry!
(then, to Ghostbusters)
The monster is back!

Winston grabs his thrower wand and holds it up for display.

WINSTON
Then let's give him a warm welcome!

GHOSTBUSTERS *
(Excited walla as they exit)

The cart accelerates OUT OF SHOT as we -- *

(OMIT) *

CUT TO:

EXT. TOKYO AIR TERMINAL - ON FRONT DOORS DAY *

As the Guys, Slimer, and Inspector Ogata rush out of the building* on foot.

OGATA (VO)
You will need transportation--

WIDER ANGLE *

SIRENS WAILING, three police cars speed away from the curb, * revealing a shiny, new Japanese version of Ecto-1 parked at curbside, outfitted with the Ghostbuster logo of a samurai ghost in the barred circle, and emergency lights on top (although it lacks the roof blaster). The Ghostbusters and Slimer stare at it in amazement.

OGATA (CONT)
-- So we have provided this. We call it Ecto-Ichi.

Ogata hands Winston the keys.

WINSTON
Hey, thanks. You guys think of everything!

ON EGON AND OGATA

The Inspector hands Egon what looks like a wrist watch.

OGATA
And here is a mini-phone for contact with Headquarters, Dr. Spengler.

CLOSE ON VIDEOPHONE

As Egon straps it onto his wrist; there are a row of buttons beneath a miniature TV screen.

EGON
Arigatoo, Inspector.

FULLSHOT - ECTO-ICHI

The Ghostbusters and Slimer climb into Ecto-Ichi.

PETER
Let's roll, boys!

Car doors SLAM, the engine STARTS and Ecto-Ichi starts to move away from the curb.

ANGLE

Kenji rides hard into SHOT on his bike, catching up to the moving Ecto.

KENJI
(out of breath, pedaling)
Ghostbusters! Wait! I must talk to you! Very important! *

Peter leans out of the window.

PETER
Sorry, kid. Autographs later.

Ecto-Ichi roars away. Slimer waves to Kenji through the rear window.

KENJI

takes a deep breath, then pursues them on his bicycle.

KENJI
(frustrated GROAN) *

CUT TO:

INT. YAMANI STUDIO WAREHOUSE - ON CHEMICAL DRUM - DAY

The DRIP has grown and now sprays out like a fountain, the puddle around the film cans BUBBLES evilly; many of them have dissolved, exposing the reels of celluloid inside. HISSING vapors rise, and the rivulet of ectoplasm has turned into a viciously BUBBLING stream that flows across the floor and out the rear door.

EXT. WAREHOUSE - DAY

The sewer grate has disappeared beneath the surface of the BUBBLING puddle of ectoplasm. *

CUT TO:

EXT. TOKYO STREET - DAY

DOWNANGLE on light traffic. Ecto-Ichi speeds along the street.

WINSTON (VO)
Traffic ahead. Hit the red lights, Pete.

INT. ECTO-ICHI - MOVING

Winston is behind the wheel, Peter is next to him. Slimer sits between Egon and Ray in the back seat.

PETER
That's easy for you to say.

REARVIEW ON PETER

The dashboard and overhead panels are fully loaded with all the latest Japanese electronic equipment including Tokyo street map on computer and radar, CD, stereo, etc. It looks like the instrument panel of an F-14 but it's all labeled in kanji.

ON DASHBOARD

Peter's hand hovers over the bewildering array of buttons, switches, gauges and dials, then pushes a button. MUSIC blares; the "Ghostbusters" theme, of course.

PETER (CONT)
This thing has more buttons than a space shuttle.

RAY

looks over the back of the seat, points at the dashboard.

RAY
(over music)
Wow! Will you look at that! A laser disc player, CDs, an onboard computer,...

PETER
(over music)
Lights, Ray. All I want is the lights.

WIDER

Everyone grabs their ears and winces.

PETER (CONT)
(YELLING over music)
Well, <u>that's</u> not it.

Peter hits the button again. The MUSIC stops. Ray points at another switch.

EGON
Try that one, Peter.

Peter does, and...

EXT. ECTO-ICHI

The SOUND OF TURBOS kicking in and the vehicle rises on air-cushion jets.

GHOSTBUSTERS (VO)
Whoooo-ahh!

INT. ECTO-ICHI - ON PETER AND WINSTON

Peter is hanging on for dear life but Winston seems to have everything under control.

EGON
My mistake.

PETER
(nervously)
I hope this baby's got airbags!

WINSTON
Relax, Pete. She handles great!
(he points through windshield)
The problem's straight ahead.

He points out the windshield. Peter and the others lean forward and look at...

POV THROUGH WINDSHIELD - MOVING FORWARD

Nori-ra is out in the Bay, surrounded by helicopters. He swats at them with his seaweed fronds, but misses.

NORI-RA
(distant HONK!)

CLOSE ON WINSTON

WINSTON
Hang on...

EXT. ANGLE ON ECTO-ICHI

As it hover-blasts across vacant lots and railroad spurs toward the Bay and Nori-ra in the distance.

ANOTHER ANGLE

Ecto-Ichi blasts out from between two warehouses and down a dock, its air cushion throwing up a cloud of dust behind it.

ON END OF PIER

TURBINES whining, Ecto-Ichi roars off the end and hits the water, kicking up a wave that obscures it.

ANGLE

Ecto-Ichi immediately resurfaces on a cushion of air and hydroplanes toward Nori-ra.

ON RAY

Leaning forward between Winston and Peter.

PETER
(YELLS over engine)
Take us in as close as you can, Winston!

RAY
But watch out for those tentacles!

WINSTON
You got it.

NORI-RA

looks down as the Ecto-Ichi streaks by his "waist", throwing up a rooster-tail of water.

DOWNANGLE ON ECTO-ICHI

A long roof-hatch opens and Ray, Egon, Peter and Slimer pop up, each with a proton pack, blasters angled up and ready to fire.

ON WINSTON

At the wheel.

WINSTON
Here we go...

NORI-RA'S POV - DOWNANGLE ON ECTO-ICHI

As the car circles in close past him, the Ghostbusters OPEN FIRE.

CLOSER

Slimer and the three Ghostbusters put up a steady proton stream.

REVERSE ANGLE

The proton beams are going right through Nori-ra.

NORI-RA
(HONK)

EGON (VO)
Hold your fire!

EGON

scans with his PKE Meter.

EGON (CONT)
We have a big problem.

ANGLE TO INCLUDE RAY AND PETER

Their hair flying in the breeze.

PETER
(referring to Nori-ra)
Bigger than him??

Nori-ra looms into view above them, swipes at them.

RAY
Yow! Winston!

ON WINSTON

At the wheel.

WINSTON
I see it!

He cranks the wheel hard over.

ON ECTO-ICHI AND NORI-RA

The huge seaweed monstrosity flails his fronds at the speeding hovercar as Winston pilots them close in under where Nori-ra can't reach. Slimer and the Guys hang on as Ecto-Ichi banks sharply.

GHOSTBUSTERS/SLIMER
(AD-LIB YELLS)

ANOTHER ANGLE

The fronds SPLASH the water like exploding shells as the Ecto-Ichi steers between them. Nori-ra ROARS.

NORI-RA
(HOONNNKKK!)

ANGLE ON GHOSTBUSTERS

Soaked with spray, as the Ecto-Ichi pulls away from Nori-ra and banks into another turn. Egon is fiddling with his pack, unperturbed.

PETER
(YELLS at beast)
Hey, no more splashing, pal, or you're outta the pool!

WINSTON
Egon, talk to us!

EGON
Try setting of 4,000.

CLOSE ON EGON'S PACK

As he spins a dial to 4,000.

ANGLE

Ray and Peter adjust their packs. Nori-ra comes SPLASHING and ROARING toward them in the B.G.

RAY
Four thousand it is!

NORI-RA
(HONK! HONK! HOOONNK!)

EGON (VO)
Blast him!

DOWNANGLE

As the four FIRE; the streams are bright translucent white.

ANGLE ON NORI-RA

Writhing in the streams, that surround and flow over him.

NORI-RA
(HONK!)

Nori-ra begins to flicker, like an old piece of film slipping its sprockets in a cranky movie projector.

NORI-RA
(vibrato HONNNNNNK!)

ON GUYS

BLASTING away.

PETER
What's happening? What's he doing?

WINSTON
I dunno, but it seems to be working.

RAY
Keep it up!

NORI-RA

moves more and more slowly under the barrage of proton streams, his actions becoming a jerky slow-motion as if the film speed is decelerating. Finally, the monster freezes and a white spot appears in his center, rapidly spreading outward like a hole burning in a piece of movie film that has been stopped in front of a projection lamp. With a flash like burning celluloid, Nori-ra melts into the air, his last HONK fading on the wind.

NORI-RA (CONT)
(fading HOOoonk....)

ECTO-ICHI

slows to a crawl in the choppy seas. Through the roof hatch, the Ghostbusters watch the glowing residue fall around them like rapidly melting snow.

EGON

consults his PKE Meter.

EGON
That's odd. Now there's no trace of psychomagnetheric residue.

RAY AND PETER

look at each other as slimy bits of glowing residue SPLOP down on* their heads and shoulders like giant, yucky snowflakes.

PETER
(sarcastic)
Color me relieved. *

CUT TO:

EXT. BEACH - ON ECTO-ICHI

As it glides up on the sand and comes to rest near the shore, a car again. The doors open and the Guys get out.

KENJI (VO)
Ghostbusters!

ANGLE ON KENJI

As he comes skidding up on his bike, and jumps off excitedly. Slimer zips up.

SLIMER
Hiya, kid!

KENJI
(out of breath)
Ghostbusters--!

RAY
Whoa, slow down, sport! Catch your breath.
(looks at Kenji)
Hey, weren't you at the airport?

TWO SHOT - SLIMER AND KENJI

They nod in unison.

KENJI
(deep breath; nods)
Hai!

ANGLE - TO INCLUDE WINSTON AND PETER

WINSTON
And at the police station?

KENJI
Hai, I want to tell you about Nori-ra!

RAY

frowns, thinks hard.

RAY
(dawning)
Nori-ra?

He snaps his fingers.

RAY (CONT.)
Of course! I knew I'd seen that monster somewhere before!

PETER AND WINSTON

are removing their packs.

PETER
What're you two talking about?

WIDER

RAY
"Lizardo Meets Nori-ra". It was a great Japanese monster movie of the sixties. That's who we just vaporized--Nori-ra!

WINSTON
Wait, wait, wait! You trying to tell me that we just waxed a movie monster?

KENJI
It was <u>better</u> than the movie! You Ghostbusters are very brave!

RAY
Well, thanks, kid. What's your name?

Remembering his manners, Kenji bows.

KENJI
Kenji.

ON EGON AND SLIMER

EGON
Hold it, Ray. I think we have to consider <u>how</u> a celluloid monster became a ghost.

SLIMER
Yeah... BIG one, too...

ON KENJI

KENJI
Hai, Ghostbusters--that's what I want to tell you! It came from the movie studio...

WIDER

as Peter shrugs.

PETER
Who cares where it came from? We came, we saw, it's history. Another job well done, boys.
(whips out comb, starts combing his hair in reflection in car window)
Now, we have a free night and a whole city at our feet--all expenses paid--so let's party! *

ANGLE - ON BAY

It begins to churn, then KANI, a gigantic crab-like ghost--with bulging eyes and multiple pincers rises from the bay. It makes a bubbling rattle sound as it moves.

KANI
(BUBBLING-RATTLE)

THE GHOSTBUSTERS

react, scramble for their packs.

RAY
Whoa--seafood on the hoof!

PETER
(GROAN!)
There goes my night on the town.

WINSTON
I don't know, Pete. Looks like this one wants to go dancing.

WIDER

As Kani scurries sideways at them, his pincers CLACKING menacingly, as it bears down the Ghostbusters, Slimer and Kenji.

KANI
(LOUD CLACKS; RATTLE)

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. TOKYO BAY - DAY

Kani the crab-monster scurries towards the Ghostbusters, his huge* pincers SNAPPING dangerously.

KANI
(CLACKS; RATTLES)

RAY
Slimer! Kenji! Get back!

SLIMER
Nooo problem-o, Ray!

ANGLE

Slimer grabs Kenji's hand and pulls him back as the Ghostbusters fan out, blasters leveled.

NEW ANGLE

Kani moves closer, his huge eyes glowing yellow.

KANI
(RATTLE)

ON EGON

Pincers SNAP just above his head. He ducks and squeezes off a BLAST as he scrambles away.

KANI (CONT)
(CLACKS)

ON RAY AND WINSTON

Backing off, eyes locked on the o.s. monster.

WINSTON
Is this another guy from a movie, Ray?

RAY
(nods)
Yep. "Lizardo and the Space Monster."

WINSTON
So which one is he?

RAY
The Space Monster. A radioactive mutant crab from Mars.

ANGLE - TO INCLUDE EGON AND PETER

PETER
Well, now he's going to the moon!

Peter and Egon FIRE.

ON KANI

The BLASTS pass harmlessly through him.

KANI
(CLACKS; RATTLE)

ANGLE

Kani scurries at Peter, who backs away.

PETER
(don't look now, but...)
Egon,... we're firing blanks again!

EGON

scans furiously with his PKE meter.

EGON
I have to recalculate for the size differential...

ON SLIMER AND KENJI

watching from a distance.

SLIMER
Look out, Peeeter!

Slimer zips O.S. as...

KANI

rears over Peter, claws SNAPPING crazily.

SLIMER

transforms himself into Samauri Spud, hits a dramatic martial-arts pose in mid-air,...

SLIMER
(long, controlled Bruce Lee-whimper: "Hooooo...!")

...then takes a kamikaze dive at the giant crab.

SLIMER
Banzai!

ANGLE ON KANI

He looks up as Slimer nails him with a flurry of karate moves and well-placed slime gobs. Momentarily blinded by slime, the monster spins madly.

KANI
(RATTLE; CLACKS)

Slimer streaks by in the F.G.

ANGLE

Peter scrambles away from a SNAPPING pincer.

EGON

cranks the dial on his proton pack to 9,000.

EGON
Boost to 9,000...

He FIRES and is jolted back by the kick from his blaster.

ANGLE

Kani wheels around as the BLAST hits him. His eyes glow.

KANI
(annoyed HISS)

RAY

reset his pack.

RAY
Anybody for barbequed lobster?

He FIRES.

KANI

caught and held in the beams. He struggles, his pincers CLACKING loudly.

KANI
(ENRAGED RATTLE; CLACKS)

He rears up as...

WINSTON AND PETER

spin their dials to 9,000.

WINSTON
You're cooked, Crabface!

They FIRE.

KANI

begins to flicker like a movie slipping it's sprockets...

KANI
(STUTTERING CLACKS and
RATTLES)

...then melts away like a celluloid film image overheating in a projector gate.

EGON AND PETER

Their proton packs BEEP; red "EMPTY" lights flash and the streams snuff out with a hollow "WHUMP!"

THE GHOSTBUSTERS

scan the bay while Egon makes a sweep with his meter.

PETER
We miss anything, Egon?

ON BAY

All is quiet and calm.

EGON (VO)
All levels appear normal...for the
moment.

ON GHOSTBUSTERS

Peter checks his pack: the red "EMPTY" flashes and BEEPS.

PETER
Good, 'cause I'm empty.

Winston checks his pack.

WINSTON
(grimly)
Same here. What happened?

NEW ANGLE

As Kenji and Slimer enter SHOT.

EGON
If my theory is correct, we'll find the answer at the movie studio Kenji mentioned.
(turns to Kenji)
Kenji, can you take us there?

Slimer whips on his sun glasses. He's ready.

KENJI
Hai! I show you.

WINSTON
Ray, how many of these Lizardo movies were there?

RAY
(shrugs)
Six. Maybe eight.

Kenji grins proudly.

KENJI
No, twelve! I've seen them all ten times!

The Guys exchange worried looks as we...

WIPE TO:

EXT. YAMANI STUDIOS - DAY

Ecto-Ichi, lights flashing, ZOOMS through gates and disappears within the lot.

CUT TO:

INT. WAREHOUSE - ON FILM CANS

They're now almost completely dissolved by the chemical. A large bubble forms on top of the puddle, then breaks with a PUFF of vapor. As footsteps approach from o.s.

ANOTHER ANGLE

Egon, using his PKE meter, leads the others into SHOT. The meter light blinks rapidly as he kneels down to examine the vaporous puddle. Slimer and Kenji peer over his shoulder.

EGON
Just as I thought--a complex, ectoplasmic-celluloid-chemical chain reaction.

RAY, WINSTON AND PETER

exchange worried looks.

PETER
Is he speaking English?

ANGLE

Egon rises and, still holding out his PKE meter, follows the stream of ectoplasm out the back door. The others trail after him.

EXT. WAREHOUSE - ON SEWER GRATE

Egon squats down into SHOT to examine the BUBBLING puddle. He studies his meter.

EGON
Kenji?

ANOTHER ANGLE

As Kenji steps forward.

KENJI
Hai?

Egon rises.

EGON
Where does this drain lead to?

KENJI
All storm drains empty into Tokyo Bay. Didn't you see "Lizardo Versus the Blue Beetle?"

ON EGON

EGON
(smiling)
I must've missed that one.

The videophone strapped to Egon's wrist BEEPS.

ON VIDEOPHONE

Egon taps a button. And Inspector Ogata appears on the tiny screen.

OGATA
Ghostbusters! Emergency! Another monster!

CUT TO:

EXT. TOKYO BAY - ON WATER - DAY

LIZARDO, a spectral-frilled lizard with bulging frog-like eyes, rises out of the Bay. He moves on his hind legs and he's HUGE, much larger than the previous monsters.

LIZARDO
(ROARS)

ANOTHER ANGLE

As Lizardo STOMPS toward shore, the ground SHUDDERS with each step. A helicopter buzzes INTO SHOT. He swats at it like it was a fly.

LIZARDO
(ROARS)

CUT TO:

EXT. YAMANI STUDIOS - MAIN GATE - DAY

Ecto-Ichi comes barrelling out of the studio, LIGHTS and SIREN going.

PETER (VO)
Just one small detail, guys...

INT. ECTO-ICHI - MOVING

Slimer is up front between Winston and Peter, while Kenji sits between Ray and Egon, who taps away at a calculator.

PETER (CONT)
How do we stop <u>this</u> one? Our packs are drained.

CLOSE ON EGON

He studies the numbers on the calculator for a beat, then:

EGON
I'm working on an idea, Peter, but it'll take some time.

PETER

looks out the window, reacts.

POV

of Lizardo, looming up in the distance above rooftops, looking around.

PETER (VO)
Uh, we may be a tad short on time, Egon.

EXT. FRONT VIEW ON ECTO-ICHI

As the car SKIDS up to a stop IN FOREGROUND and Slimer and the Guys stare up through the windshield, their mouths agape. Lizardo is reflected in the glass as he moves past.

WINSTON
Holy cow! This one's the biggest yet!

RAY
Do you realize who that is??! It's Lizardo himself!!

WIDER ON ECTO-ICHI

A convoy of army jeeps and trucks pass in front of them on a cross-street, chasing after the monster.

ANGLE ON WINSTON AND RAY

Looking out driver's side windows.

WINSTON
Maybe the army'll slow him up.

RAY
They didn't in the movie.

CUT TO:

MONTAGE

Military tanks roll into position, their turret guns pointed at * the huge Lizardo. They FIRE, and little puffs of smoke (exploding shells) appear around Lizardo, who ignores them.

A battery of missile launchers fire old Honest John rockets -- WHOOOSH. The missiles streak around Lizardo, who swats them out of the sky.

LIZARDO
(GROWL!)

One missile hits him and EXPLODES, but he brushes away the effect like a man would brush dirt off his pants.

F-4s swoop down on Lizardo (just as the old Sabre jets did in the* movies) firing rockets--SWOOSH SWOOSH. This too has no appreciable effect. Lizardo ignores all of this as the jets streak by.

CUT TO:

INT. ECTO-ICHI - MOVING

Egon looks up from his calculator.

EGON
(unenthusiastically)
Well...I've computed the new fequency required to destabilize this latest entity.

EGON

pushes his glasses up.

EGON (CONT)
There's only one problem.

PETER

looks over his shoulder, back at Egon.

PETER
Will you stop staying that!

ON EGON AND RAY

EGON
We need a whole gigawatt of auxiliary energy to achieve the frequency.

RAY
Where will we get that kind of power?

WIDER

The Guys look at each other helplessly.

KENJI
How 'bout that, Ghostbusters?

Kenji points out the window at a tower in the distance.

POV ON TOKYO TV TOWER - DAY

It looks like the Eiffel Tower, only taller and painted a candy-striped red and white.

RAY (VO)
Wow! The Tokyo Television Tower! That's where Lizardo fought the dreaded California Roll!

ANGLE

The Ghostbusters, Slimer and Kenji stand at the base of the Tower, looking up at it.

RAY (CONT)
I'm glad you remembered, Kenji! It has all the juice we need. *

Egon's videophone BEEPS. Egon taps a button.

EGON

taps at his calculator.

EGON
True, however, with the required wattage, we'll have only ten seconds before our packs are fried. *

He looks up into the concerned faces of others, as we...

CUT TO:

EXT. DOWNTOWN TOKYO DAY

As Lizardo STOMPS up to the elevated bullet train rails.

ANGLE

The bullet train speeds right at CAMERA. The ENGINEER reacts in horror as he looks up at...

LIZARDO

staring down at the train. He raises one hand...

LIZARDO
(ROARS)

...and makes a grab for the train.

ANGLE

The train speeds to safety as Lizardo's hand smashes the track behind it. Frustrated, Lizardo throws his head back and....

LIZARDO
(BELLOWING HONK!)

CUT TO:

EXT. TOKYO TOWER - ON LOWER OBSERVATION FLOOR

WINSTON (VO)
How high are we here?

WINSTON AND PETER

Look over the rail. Peter is holding a guidebook.

PETER
A nice, safe four hundred feet.
About twice as tall as Lizardo.

ON EGON

tinkering with his pack.

EGON
Lizards can climb, Peter.

PETER

looks at Egon.

PETER
Oh, thanks, Egon. I feel much
better knowing that.

ON RAY

With a turn of the screwdriver, he completes a final connection on his proton pack. Kenji and Slimer look on.

RAY
All set.

PULL BACK

to reveal that the pack is now connected to a junction box on the Tower with a large cable. Ray puts on his pack.

ANGLE - ON WINSTON, PETER AND EGON

Their packs are already connected.

EGON
Now we have to get Lizardo to come to us.

WINSTON
How? I'm not callin' him.

ON KENJI

KENJI
Like in the movie! Turn on the air raid siren. Sounds like a lady lizard.

WIDER

Ray tossles Kenji's hair. Kenji grins.

RAY
Kenji, you're a genius!

CUT TO:

ON TOWER ELEVATOR DOORS

They open. Kenji and Slimer get in. Slimer holds a headset. Egon stands to one side of doors putting on his headset.

EGON
Remember Slimer, wait for my signal.

SLIMER

gives a thumbs up as the elevator doors close.

SLIMER
Roger, Egon!

ANGLE

On a junction box mounted on the tower. Ray opens it.

RAY
One lady lizard, coming up!

With a shower of sparks, Ray crosses a couple of wires. The air raid SIREN starts to WAIL.

PETER

grimaces at the noise.

PETER
I'd hate to meet the real babe who sings like that!

NEW ANGLE

The Ghostbusters move to the rail.

RAY
(over SIREN)
Okay, Lizardo. Come to momma!

ON LIZARDO

The air raid SIREN WAILS; Lizardo freezes. He looks around.

POV

of the Tower in the distance.

LIZARDO

turns and, shaking his frill, waddles quickly O.S.

LIZARDO
(HORNY MATING ROAR)

EXT. TOWER - ON LOWER OBSERVATION FLOOR

The Guys take aim at the approaching monster.

WINSTON
(over SIREN)
Man, check out the moves!

PETER
(over SIREN)
And they said disco was dead.

LIZARDO

steps over the Zojoji Temple as he waddles toward CAMERA. Tokyo Bay glistens in b.g.

LIZARDO
(a "Here-I-am-baby" ROAR)

ON EGON

EGON
Remember,...once we start firing, we have only ten seconds before the packs blow.
(into headset)
Get ready, Slimer.

LIZARDO

reaches the Tower, pauses, and....

LIZARDO
(ROARS)

...stretches out one giant hand.

ON EGON

EGON
(over SIREN)
Stand by, Slimer!

ON TOWER

Lizardo's big head moves INTO SHOT and his hand reaches out to grip the speaker for the air raid siren.

LIZARDO
(amorous CROON)

He accidentally crushes the speaker, SNAPPING it loose from the tower. SIREN stops abruptly.

EXT. FOOT OF TOWER

Slimer and Kenji wait near a giant switch.

EGON (VO)
(over Slimer's headset)
Slimer, now!!

Slimer yanks the switch. A deep, loud HUM rises. Kenji's hair stands on end, while Slimer becomes a mass of ectoplasmic spikes.

EXT. HALFWAY UP THE TOWER

The Tower begins to glow and pulsate.

ON GHOSTBUSTERS

Their hair stands on end as they grip their thrower wands, not shooting yet. The HUM continues to rise. *

EGON *
Hold your fire until we reach full power.

ON PETER *

PETER
Uh oh. I think he just realized the date is off. *

LIZARDO

looks at the now silent speaker in his hand then, enraged, hurls it aside.

LIZARDO
(FRUSTRATED ROAR)

He turns and starts waddling back toward the Bay.

ON PETER

PETER
Egon! He's leaving! Let's nail him! *

ANOTHER ANGLE *

The ELECTRICAL HUM is still rising in pitch. St. Elmo's fire dances around them and their hair still stands on end. *

EGON *
We can't! The power's still building!

EXT. BASE OF TOWER

Slimer and Kenji watch the departing Lizardo.

EGON (VO)
Slimer, try and stop him!

SLIMER
(into headset)
Roger, Egon!!!

He rockets O.S.

ON LIZARDO

As Slimer streaks INTO SHOT, zipping toward Lizardo's face.

LIZARDO
(ROARS)

ANGLE - SLIMER - MOVING

As the Lizard's breath sends the Spud tumbling head-over-butt back toward the Tower.

SLIMER
Yaaah!

ANOTHER ANGLE

As Slimer SPLATS against a spinning radar antenna grid, goes through it, losing his headset in the process.

SLIMER
(YELLS)

REVERSE ANGLE

Green globs of Slimer squirt out the back of the radar grid like french fries through a chopper.

CLOSE ON SLIMER

As he reassembles, his eyes spinning.

SLIMER
(sickly)
Bleeeaah!

KENJI

gives a concerned look in Slimer's direction and then...

WIDER

As Kenji runs after Lizardo.

KENJI
(YELLS at Lizardo)
Hey, Lizardo, you big punk!

LIZARDO

reacts and turns.

LIZARDO
("punk?" ROAR)

POV - DOWNANGLE

KENJI
(Japanese Clint Eastwood)
Hai, punk! I'm talking to you!

Kenji puts his thumbs in his ears, wiggles his hands, and sticks his tongue out at Lizardo.

KENJI
Nyaaah, nyaah!

ON TOWER - RAY AND EGON

Looking down.

RAY
What's he doing?
(YELLS over rail)
Kenji, no--!

LIZARDO

throws his head back...

LIZARDO
(ROARS)

ANGLE

As Lizardo moves forward, reaching for Kenji, the boy scrambles back under the tower.

ON EGON AND RAY

EGON
He's moving into range!...Now! *

They open FIRE.

THE PROTON STREAMS

catch Lizardo's upraised fist, play over it, spread down his limb.

WINSTON

hoses the creature. *

WINSTON
Later for you, Lizard-breath!

PETER

Blasting away.

PETER
Sayonara!

ON EGON

As he hoses Lizardo.

EGON
Nine seconds left! *
Eight,...seven,...

LIZARDO

becomes a GLOWING ectoplasmic mass.

LIZARDO
(HOWLS)

THE GHOSTBUSTERS

are surrounded by glowing static electricity. Their hair stands straight out. They struggle as they hose the writhing lizard. Their throwers are wreathed in St. Elmo's fire.

EGON
Six, five, four...

ON LIZARDO

Like the other monsters, he begins to flicker...

LIZARDO
(STUTTERING ROAR)

...a white spot appears as he melts like a piece of celluloid in a fire.

EGON (VO)
Three, two...

THE TRANSFORMER

Blows with a LOUD EXPLOSION.

THE GHOSTBUSTERS

React as pieces of transformer shower down around them and they become hidden in a cloud of black smoke.

GHOSTBUSTERS
(AD-LIB YELLS)

As smoke starts to lift, we see the Guys, Kenji and Slimer all soot-smudged, their hair (and slime) spiked radically. A LONG BEAT of silence, then... *

PETER
(flippant)
Well, don't stop now guys, we still have two seconds left.

The others glare at Peter humorlessly.

PETER
(sheepish)
Juuust kidding...

A final small piece of debris bounces off his head.

WIPE TO:

EXT. TOKYO AIRPORT - DAY

The same cargo jet waits on the tarmac. PAN ACROSS a group of FANS waiting behind the police barricade and STOP ON the three Schoolboys, wearing their uniform caps and holding autograph books.

CROWD AND THREE BOYS
(chant)
Ghostbusters!... Ghostbusters!...
Ghostbusters!...

ANGLE - ON TERMINAL

Ogata leads Ray, Winston, Egon, Slimer, and Kenji out of the terminal. Their hair is still standing straight up. Slimer is still a mass of spikes.

FANS
(CHEERS)

ANGLE

The group stops in front of the police barricade. Schoolboys hold out autograph books. Ogata turns to the Guys.

OGATA
Ghostbusters, the city of Tokyo will be eternally grateful to you. Doomo arigatoo.

He bows. The Guys bow back.

RAY AND KENJI

Ray puts a hand on Kenji's shoulder.

RAY
We're honored, Ogata-san. But we couldn't have done it without Kenji.

ON SCHOOLBOYS

As they exchange looks of surprise.

BOY #1
(incredulous)
Kenji?...

WIDER

Ogata deep bows to Kenji.

OGATA
Doomo arigatoo, Kenji-san!

Kenji grins and bows back.

ON SCHOOLBOYS

They wave their autograph books at Kenji.

THREE BOYS
(AD LIB CHEERS: Kenji! Kenji!)

THE GUYS

grin at each other. Winston turns, yells at the terminal.

WINSTON
(YELLS)
Come on, Pete! We're outta here!

ANGLE - ON TERMINAL

Peter steps out, one hand held atop his head.

PETER
I can't go home like this! Look!

He raises the hand off his head and his hair springs up into spikes like the others.

PETER
It's humiliating!

EGON
I told you, Peter. The residual effects will wear off...
(beat)
In time.

PETER
Yeah, but what do we do til then? *

ON KENJI AND THE SCHOOLBOYS

The kids grin.

KENJI
Don't worry, Ghostbusters! You are very popular in Japan.

At that, the Schoolboys remove their baseball caps to reveal their hair sticking straight up like the Ghostbusters. Grinning, they bow.

THE GHOSTBUSTERS

bow back and grin. To the sound of a GONG, we...

FADE OUT.

THE END